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ABSTRACT

The purpose of this study was to compare the knowledge about art acquired by students who went on site visits with that of students who experienced only the lecture method of teaching. A study was conducted at Boricua College (New York) with two groups of 25 students each, one participating as a control and one as an experimental group. The control group was exposed to field analysis through the lecture method of teaching; the experimental group was exposed to field analysis through visits to museums for a period of 15 weeks. Both groups were administered the Eisner Art Information Inventory at the end of the fall 1988 cycle. The experimental group did not reflect a significant difference in relation to the knowledge acquired through site visits over the control group. Test data are given in four tables and figures, and a bibliography contains 38 items. The appendices contain listings of perceptual competencies and psychomotor domain, a students' learning contract, and the Eisner Art Information Inventory. (Author/PPB)

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ED314304

A COMPARISON OF THE AMOUNT OF ART KNOWLEDGE AND INFORMATION ACQUIRED BY COLLEGE STUDENTS THROUGH SITE VISITS AND GENERAL LECTURE

Applied Educational Research and Evaluation

by

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Boricua College

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SO 020 336

A Practicum presented to Nova University in partial fulfillment of the requirements for the degree of Doctor of Education

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ABSTRACT

Research has reveled that the use of experiences to acquire knowledge in art will offer the opportunity to be more aware of the world and their sensory mechanism. The purpose of this study is to compare the knowledge acquired by the students after being exposed to site visits with those exposed through the lecture method of teaching.

To help alleviate the lack of meaningful experiences to acquire knowledge and information about terms and facts in art, a study was conducted at Boricua College to compare the amount of knwledge of students after being exposed to Field Analysis. Two groups of 25 students each participated in a study in which a control and an experimental group was tested. The subjects were registered in the course Field Analysis I. The control group was exposed to Field Analysis through the lecture method of teaching and the experimental group was exposed to Field Analysis in a more formal way for a period of fifteen weeks. At the end of the Fall 1988 cycle, both groups were administered the Eisner Art Information Inventory.

The null hypothesis was that no significant difference exists between the experimental and the control group in relation to the knowledge acquired by students. The experimental group did not reflect a significant difference in relation to the knowledge acquired through

site visits over the control group. The null hypothesis failed to be rejected. No significant difference exists between the means of the test scores of the two groups of students as it was tested with a t-test at a level of .05 significance engaged in a two-tailed test.

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INTRODUCTION

Perceptual abilities are the result of past learning experiences that vary according to maturation rates in each individual. Early experiences in life are essential for the efficient interpretation of stimuli and for the acquisition of new knowledge or new skills. By using the senses in an effective way, the person is able to perceive and to learn from concrete experiences. These concrete experiences are placed in the world around people and are subjected to observation and reflection skills.

Through this observation, the individual reveals own sensorial accuracy and exposes the perceptual competencies (Appendix A) possessed. The experience is modified to form a new view of it and the perception is sharpened to test other perceptual skills as well as other new situations in which knowledge and information are acquired. Although it is impossible to observe a person perceiving, the end point of perceiving can be observed. This end point is identified as the knowledge and the information acquired by the person after being exposed to a concrete experience.

The ability to perceive or to become aware through the senses is the source of knowledge acquired by human beings of different cultures. All human beings use their senses which provide the contact to the external world

through seeing, hearing, smelling, touching, and tasting (Heil, 1983:201). Through the process of perception the individual organizes the impressions gained by the senses in order to process information. The perceptual material is used for thought and to acquire more knowledge and information.

During the development of the perceptual competencies in which the creative exercise of the eyes and the hands is acknowledged, the individual can learn through experience and practice to understand and to comprehend the world in a better way. The two most important elements to perceive and to acquire knowledge and information are observation and attention. These two elements make the individual aware of the experiences that is having at the moment. In using the senses of vision, audition, smelling, and tasting as well as coordinating and relating them; new situations appear for experiencing and for the acquisition of new knowledge and information.

The student that observes, pays attention, records, and evaluates own concrete experiences is able to develop to the maximum the perceptual competencies that are the pre-requisites for all kinds of learning. While observing in a concentrated way and paying attention to what is being observed, exploration, discrimination, and learning occurs. The nature of the learning acquired is subjected to the duration of time in the observation and reflection process.

The main purpose of this study is to comapre the amount of knowledge and information in art obtained by a group of students engaged in the Field Analysis I course, by doing Site Visits and a group of students exposed to site visits through the lecture method of teaching. The objective of the course Field Analysis I "is to become aware of the degree to which the sensory mechanism influences perception and behavior" (Boricua College Bulletin, 1988-1989:27). Six planned site visits are required as part of the requisites fo the course. These planned activities assist in the development and sharpening of the perceptual competencies and help in the identification of the amount of knowledge achieved by the students exposed to the course Field Analysis.

This study documents that through the exposure to Field Analysis and site visits, students sharpened perceptual abilities which are essential for the development of the learner in the cognitive, affective, and motoric domains. The perceptual abilities assist the student in interpreting stimuli. When a student is exposed to sensory stimulating activities like site visits, in which observation, exploration, and discrimination take place, learning occurs. Perceptual competencies thus help the individual in the acquisition of knowledge. The students that are exposed to Field Analysis I achieve significantly higher in the development of the intellectual, affective, and motoric skills.

For purposes of the investigation, fifty students participated in the study. The fifty students were registered in two sessions of Field Analyis I. One group was the experimental group and the other the control group. The control group was exposed to the site visits in a lecture way of teaching while the experimental group did the site visits in a more formal way. At the end of the cycle, students were administered an inventory test that is related to the area of art.

BACKGROUND AND SIGNIFICANCE

This practicum was chosen for investigation as is related to the seminar of Applied Educational Research and Evaluation because is an area in which variables are controlled and observed. The statistical analysis performed in the study helped in the establishment of significance. In addition, this study served as a way to analyze data in which different tools of research were used to attain the maximum of internal validity. Furthermore, conclusions derived and recommendations done are to help in the improvement of the academic programs at Boricua College, especially in the area of Field Analysis and the development of perceptual competencies.

Boricua College is the first private college with learning centers throughout New York City, designed to meet the educational needs of the Puerto Ricans and other Spanish-speaking people in the United States.

Higher education programs are offered to men and women from a wide range of ages, income levels, and educational backgrounds. Boricua College has three main goals. The first one deals with the strengthening of the Boricua culture through a bilingual-bicultural approach to all learning and through offerings in Puerto Rican history, art, and culture. The institution responds to the educational difficulties experienced by the Puerto Rican communities through an integrated non-traditional individualized instruction and through traditional classroom instruction. The aim is to prepare an effective community and professional leadership.

The second goal of the College is to offer students the opportunity to design non-traditional individualized learning programs in conjunction with a program of traditional classroom instruction. The program is pursued at the student's pace toward own intellectual and career goals. The learning activities are not only confined to classrooms, but combine the world of creation and stimulating activities that help in the acquisition of knowledge.

The liberal arts at Boricua College aims for higher standards of academic performance from students and faculty. The curriculum in the liberal arts offers students a solid grounding in the concepts and methods of the humanities, the social sciences, and careful attention to the development of the intellectual,

affective, and psychomotor skills that are required for further learning. Unique ways of learning are offered at Boricua College and careful attention is offered to the development of the cognitive, affective and motoric skills.

Through Experiential Studies, one of the unique ways of learning, the student participates in developing motoric skills. This component encompasses four phases of learning through four courses of study which are: Perceptual Development, Physical Developement, Skill Development, and Professional Behaviors. The basis for the Experiential Studies is the Psychomotoric Domain (Appendix B).

The structure of the educational model in the Experiential Studies is based on: (1) participation of the students in structured field experiences designed to bring the students to a high level of experiencing the world by using to the maximum the senses to sharpen the ability to observe, record, evaluate, and acquire knowledge and information; (2) this phase is focused on broadening the experience of the student by getting in touch with own body through physical education, yoga, martial arts, aerobics, or others designed to increase and improve health and the well functioning of the student; (3) the student is asked to practice with a tool or an instrument (computer, art tools, laboratory tools) to develop a movement repertoire to perceive stimuli and

acquire information; and (4) the professional setting is the last phase of the Experiential Studies. Students are placed in public and private organizations that will sharpen professional goals.

The main goal of the Experiential Studies are to sharpen the sensory system, to be aware of the body, and to interpret stimuli by using an instrument, and to practice in a professional setting. When each student completes each course of study, learning occurs.

Review of the Literature

There is an abundance of literature on children and adolescents on perception and perceptual development, however only a few documents and studies in relation to adults are in existence and available to the public. The development of the senses to understand, to appreciate and to acquire knowledge is of great importance to the leadership of the institution.

Perceptual training helps students to see with more confidence, comprehend, create, value, and collect works of art as is stated by Demery (1985:3). The perceptual abilities are an outgrowth of past learning experiences varying according to maturation as Knowles (1972:145) has affirmed. Horrow (1972:178) mentions that "perceptual abilities are essential to efficient functioning of cognitive, affective, and psychomotoric domains." In the same line of thought,

Arnheim (1975;13) supports this principle when he establishes that cognitive operations are the essential ingredients of perception. Eisner (1972:68) discusses in detail this point of view and points out that "perceptual differentiation as well as cognitive differentiation become more complex and refined as a person increase his experiences." After having an experience, it is expected that the person achieves the capacity to obtain and to process information. Exposing the students to different kinds of experiences to sharpen perceptual abilities are fundamental for creative minds as is stated in the work of Brissoni (1975:21).

Through the exposure of the students to experiences, Brittain (1976:8) mentions that this exposure should occur since early in life, while Eisner (1982:5) proposes in his work that experiencing the world from different perspectives will serve for the growth development of the learner's potential in the cognitive, affective, and psychomotor learning domains. Heil (1983:5) supports this point of view when he mentions that perception is cognitive and acquisition of beliefs by the way of the senses. Wilding (1983) in his book Perception: From Senses to Object presents an example of the suggestions and experiments done in relation to perception and how the person perceives and interprets the world to acquire information received by the senses.

Fellows (1968:70) points out that through observation and attention the individual can discriminate and develop own learning process. In the same vein, Goss and Bernstein (1988:79) support the idea that "perception is the process through which new sensations from the environment are interpreted into meaningful experiences by using our knowledge, experience, and understanding of the world." In addition, they point out that perception is knowledge based and attention is the process that directs and focus certain resources to enhance information processing and mental experience. Bower and Hilgard (1981:302) commenting about the Gestalt theory of perception point of view affirm that "the starting point for Gestaltler's treatment of learning is the assumption that the laws of organization in perception are applicable to learning and memory, what is stored in the memory are traces of perceptual events."

To become aware and more perceptive, the individual must develop an inquiring eye as is pointed out by Arnheim (1976:18). Eisner (1972:71) supports this point of view, as well as Bower and Hilgard, when he mentions that perceptual differentiation is the ability to perceptually differentiate visual forms through experiences. Additionally, Evans (1975:10) mentions that cognitive learning is acquired through individual's experiences and cognition.

In summary, the use of perception to acquire knowledge is a concept that is well supported by different authors. After having an experience, the individual will have the opportunity to become aware of the degree to which the sensory mechanism influences perception and behavior to acquire knowledge. Through meaningful experiences, the learner sharpens own perceptual abilities which will facilitate the development of the cognitive, the affective, and the psychomotor domains.

This topic is appropriate to the seminar of Applied Research and Evaluation because it is an area in which a problem is identified and examined through its variables to create a research design to investigate the problem and draw conclusions based on the variables. In using statistical analysis, the significance of the study was established so that at the same it would impact the academic programs at Boricua College.

PROCEDURES

Population and Collection of Data

The subjects included in this study were females and males 25 years or older, Puerto Ricans and other Hispanic freshmen, full-time students registered during the academic cycle of Fall 1988-1989 at Boricua College at North 6th St, Brooklyn, New York. The subjects were registered in two sections of the course Field Analysis I,

twenty-five students each section, for a total of fifty participating students. The population that took part in the study were adults who have been out of school for some years. These adults had experienced the world in limited ways because of full-time jobs as well as homemaking duties. Of the 50 participants, 40 were female and 10 were male. All students in the first year of college registered in the course Field Analysis I. Arbitrarily section 1N was designed as the control group and section 2N was designed as the experimental group.

The control group (section 1N) consisted of 25 participants who were new students to the institution and that were exposed to the site visit using the traditional lecture method of teaching. In this group the purpose of Field Analysis and site visits was explainned to the students via the lecture method of teaching. The control group was not exposed to the site visit modules and did not fill a written learning contract, although the intentions of the course, perception, experience, senses, and acquisition of knowledge were discussed. After the discussion of these issues, using the lecture method, students were encouraged to visit three museums of art, two art galleries and attend a theatre performance. After each visit, students wrote a report based on own personal experiences and acquisition acquisition of knowledge and information through site visits done.

The experimental group (section 2N) consisted of 25 participants who were new students at Boricua College. This second group used in this study were exposed to six planned site visits to museums of art; history and modern and abstract art; two art galleries; and a theatre performance. Each site visit had a duration of three hours or more. The instructor of Field Analysis gave the participants a package containing the modules to develop the site visits. These modules contained a description of the purpose of the site visit, objective, learning activities, and information about the place to be visited. A learning contract (Appendix C) was filled with the instructor. The site visits were done individually by the students, although the instructor of the course took the attendance for each site visit. Students presented a written report based on their perception, new situations and acquisition of knowledge and information about art. The experimental and the control group had equal amount of time in doing each site visit.

During the last section of the course Field Analysis I, section 1N and 2N, in Fall 1988-1989, The Eisner Art Information Inventory (1972) (Appendix D) was administered to the control group and the experimental groups. The inventory consisted of sixty multiple choice items. The instrument dealt with information about art terms and art media and processes. Additionally, information about artists, and art history was present.

The administration of the inventory occurred on the same day, hours and place. The fifty students that participated in the study were placed in a comfortable room. The room was big enough to hold more than the students that took the inventory. All 50 students were on time during the administration of the test. The purpose of the test was explainned and informed to the participants.

After the explanation of the purposes, the answer sheets were distributed to the students. The answer sheets were given to the students according to the section in which they were registered. The participants filled out the information blanks on the sheet. The second step was to distribute the test booklets announcing not to open them until it was indicated. The third step was to read the instructions on the cover of the test. If students had any question or doubt, these were clarified before the beginning of the test. After clarification the students were informed to open the booklets to start the test.

The inventory test had a duration of sixty minutes. The time spent on the test was a fixed time in which a signal was given to start the test. After the 60 minutes, students, students were told to stop and the booklets were collected. The answer sheets were collected next. Students' answer sheets were placed according to the section; section 1N were placed in a yellow folder and section 2N were placed in a red folder. Fifty answer sheets were collected, one from each participant in the study.

Treating the Data

The main effort of this study is toward a comparison of knowledge acquired by students being exposed to Field Analysis (Site Visits) using the lecture method of teaching and those not exposed using this method. The subjects were 50 registered students at Boricua College in Brooklyn, New York, typical students with limited experiences about the world.

In order to compare the amount of knowledge and information acquired by students about art, the following hypothesis was tested: There is no significant difference between the means of the groups in the amount of knowledge and information about art acquired by students exposed to site visits in the lecture method of teaching and those who were not.

To test whether there is a significant difference between the experimental and the control group in relation to the amount of art knowledge and information acquired by students tested, the t-test for independent samples was used. This t-test helped in testing the null hypothesis, when a comparison of the tests means was done. The level of significance was at the .05 level engaged with a two-tailed test. This .05 level of significance was appropriate to determine if the treatment had some effect over the variables of the study.

Limitations

The focus of this study was limited by various factors. Some of the factors that limited the study were: students' lack of knowledge about perception and perceptual development, lack of competency in the English language, lack of experiences about the world, and time being out of school.

Most of the students at Boricua College have been out of school for many years and have experienced the world in limited ways. The fact that only six site visits were available for a period of three hours was another factor that limited the study. This limitation is due to the fact that subjects did not have other alternatives from which to choose.

Assumptions

The assumptions for this study were the following:

1. That knowledge is only achieved by description, practice, and experience.

2. That through experiences, the individual can enhance the cognitive, affective, and motoric domains.

3. Perceptual training is best achieved through experience.

4. Cognitive competencies are manifested through motoric competencies.

5. Motoric competencies are best developed by experience.

6. An individual learns best when exposed to activities related to own cultural values.

7. Knowledge is achieved when the individual is in direct contact with perceptual abilities.

7. Concrete experiences lead to greater specificity of the perceptual abilities to reveal new situations.

Definition of Terms

For purposes of the study, the following terms were defined in operational ways:

Puerto Ricans - Persons of Puerto Rican origin that were born in Puerto Rico or Mainland, United States.

Psychomotor - Is concerned with manipulative skills, motor skills and neuromuscular coordination.

Experiential Studies - A third way of learning at Boricua College that focuses on the development of the psychomotor skills to create, organize and use knowledge and information.

Field Analysis - Is a course in which the focus is in the sharpening of the perceptual abilities. Students are required to participate in planned field visits and activities.

Perception - Is the precursor of action, to become aware, attending to, or interpreting stimuli to acquire

knowledge and information in which the senses are the medium.

Perceptual Abilities - Development of sensory acuity to efficient functioning of the learning domains.

Experience - Through experience the individual can acquire certain levels of knowledge, attitudes and skills.

RESULTS

The fifty full-time students employed in the study were distributed in two equal groups of 25 each. All fifty participants in the study were of Puerto Rican origin, born in Puerto Rico or on the mainland. In the control group, 21 of the participants were female and four of the participants were male, with a mean age of 32.9 years. In the experimental group, 19 of the participants were female and six of the participants were male, with a mean age of 33.6 years. Table 1 represents the scores per student, sex, and age of each participant on each group. The total of the females participating on the study was of 80 per percent and a 20 per ent of male participation.

The control group was found to have a mean score of 29.1 and a standard deviation of 9.57. The experimental group was found to have a mean score of 32.5 and a standard deviation of 8.65. In Table 2 is represented this data per group.

Table 1

Score per Student, Sex, and Age for the Control and Experimental Group

GROUP I			GROUP II		
Score	Sex	Age	Score	Sex	Age
46	1	27	48	1	30
46	1	33	45	2	36
44	2	34	43	1	37
43	1	40	43	1	37
40	2	38	40	2	41
37	1	60	39	1	52
36	1	27	38	1	30
35	1	40	37	2	31
35	1	43	37	1	28
29	1	45	37	1	28
29	2	45	35	1	26
29	1	27	35	2	25
28	1	25	34	1	27
27	1	27	33	1	31
26	1	28	33	1	34
26	2	29	33	1	25
25	1	36	32	2	26
23	1	37	25	1	28
22	1	40	24	2	34
21	1	29	23	1	35
18	1	26	22	1	32
17	1	37	21	1	28
16	1	38	21	1	27
16	1	41	19	1	53
15	1	25	18	1	60

Sex: F=1, M=2

Table 2

Means and Standard Deviations of X_1 and X_2.

GROUP		I	II
N	=	25	25
X	=	729	814
X^2	=	23549	28377
$\bar{X}$	=	29.1	32.5
s	=	9.57	8.50

Figure 1 illustrates the differences of test scores obtained by the control group in intervals of three. The bars of the figure equals the frequencies of the test scores. Figure 2 represents the differences in the frequency of the test scores by the experimental group. The frequenciesof the test scores are represented by the bars of the histogram.

An anlysis of the data was then performed to determine if the difference between the two groups was significant. A t-test for independent samples to testing the significance of the difference between the two means was used for the analysis. The desired level of significance was established at .05. The degrees of freedom were calculated. Since the control group contained 25 scores, and the experimental group also

Figure 1

Histogram for the Control Group (25 Scores)

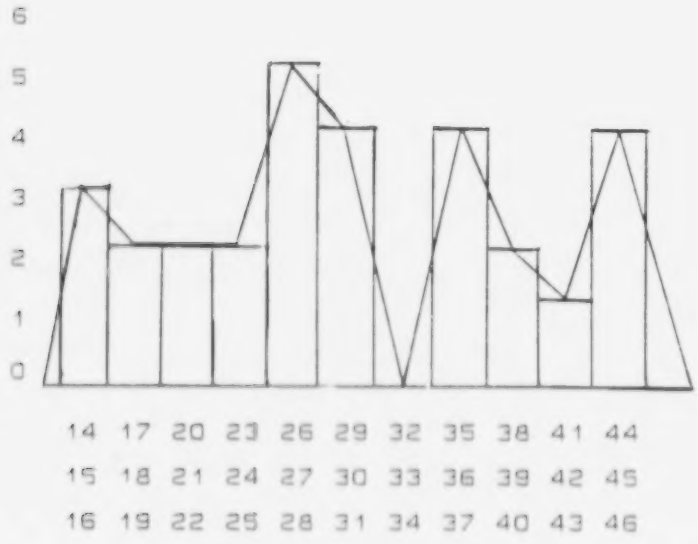
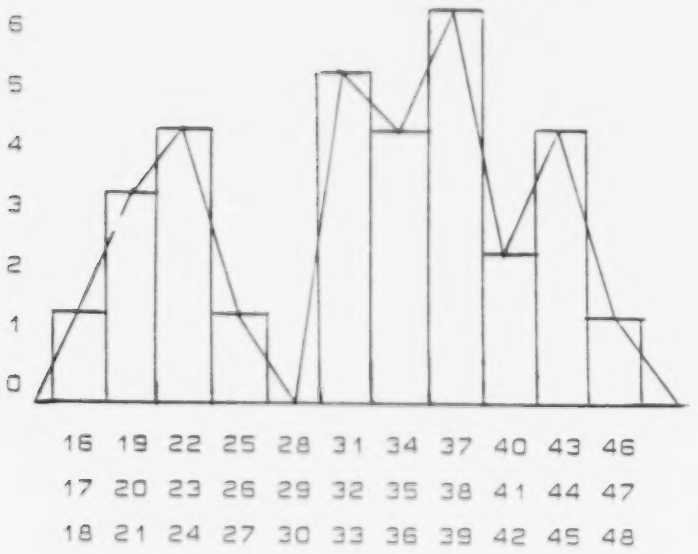


Figure 2

Histogram for the Experimental Group (25 Scores)



contained 25 scores, the degrees of freedom were calculated on 48. Next, the critical t-value was established. By referring to the table of critical t-values, it was found that for forty-eight degrees of freedom, the critical t-value at the .05 level of significance was 2.021 for a two-tailed test.

The standard procedure for t-testing was then employed. When the calculations were completed, the calculated t-value was found to be -1.16. Since the calculated t did not exceed the critical value of t, the null hypothesis that there is no significant difference between the means of the two groups in the amount of knowledge and information acquired by students exposed to site visits in the lecture method of teaching and those who were exposed in a more formal way, failed to be rejected. No significant difference exists between the mean of the test scores of the two groups of students.

DISCUSSION, IMPLICATIONS AND RECOMMENDATIONS

This study investigated the amount of knowledge and information obtained by two groups of students; one exposed to site visits through a lecture way and the other not using this method of teaching. An analysis of the data obtained from this investigation failed to reject the null hypothesis. This indicates that students who participated in the site visits through the lecture method of teaching to acquire knowledge and information about art

will not necessarily score significantly higher than those students who participated in the site visits in a more formal way.

The present findings have implications over the theories of perception and cognition, especially in the area of acquisition of knowledge and information as Harrow (1972) has affirmed in relation to the perceptual abilities as essential functions for the cognitive. In addition, Eisner (1972) supports Harrow's study by aduing that through significant experiences with the world, the individual gains knowledge and information. By observing with attention, discrimination occurred and the learning process developed. These findings in the study are well supported in previous studies done by Arnheim (1976), Eisner (1972), Wilding (1983), and others. The evidence yields additional support to the Boricua College model of Experiential Studies as a valid indicator for using the senses to sharpen the ability to observe, record, and acquire knowledge and information.

In this study, the females had an 80 percent of participation while the males had a 20 percent of participation. This demonstrates that most of the registered students at Boricua College are females. However, the results of more participation of females indicates a movement to a more integration of this group to the educated world.

As a direct result of this study, implications were made. All these implications stated below are restricted as far as attitudinal differences are concerned in the sense of perceptual abilities and acquisition of knowledge as defined in this study.

The development of the senses to acquire knowledge and information about art is best when students are exposed to experiencing the world in a more free way. Furthermore, through well planned site visits, students should observe with attention, record, and evaluate experiences to gain knowledge and information. In understanding the development of the perceptual abilities by exposing the students to meaningful experiences, it appears important to guide students in a more formal way.

The study suggests that enhancing the experiences of the students would improve the acquisition of knowledge and information in art as well as in other areas. In doing Experiential Studies, at Boricua College, this role in the academic program serves as an active participation of students through different experiences.

If there is no significant difference in this study, perhaps then no significant difference exists in other areas reflecting participation of students in the lecture method of teaching with non-traditional ways of teaching.

Based in the study done, the following recommendations are derived. These recommendations are only based on the results of the study.

1. It seems practical to motivate adult students to go out to experience the world by using a less direct method of teaching.

2. For the population tested in the study, it is important to identify and use the most efficient means to enhance acquisition of knowledge and information about art.

3. The site visits should be given not only to the freshmen students, but to students in their third and fourth year of college.

4. The findings in this study support the idea that students should increase their knowledge in the area of art.

5. Experiencing the world seems to be an important activity that helps in the development of perception in adults.

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APPENDIX A

PERCEPTUAL COMPETENCIES

- 3.00 Perceptual Abilities
  - 3.10 Kinesthetic Discrimination
    - 3.11 Body Awareness
      - 3.111 Bilaterality
      - 3.112 Laterality
      - 3.113 Sidedness
      - 3.114 Balance
    - 3.12 Body Image
    - 3.13 Body Relationship to Surrounding Objects in Space
  - 3.20 Visual Discrimination
    - 3.21 Visual Acuity
    - 3.22 Visual Tracking
    - 3.23 Visual Memory
    - 3.24 Figure-Ground Differentiation
    - 3.25 Perceptual Consistency
  - 3.30 Auditory Discrimination
    - 3.31 Auditory Acuity
    - 3.32 Auditory Tracking
    - 3.33 Auditory Memory
  - 3.40 Tactile Discrimination
  - 3.50 Coordinated Abilities
    - 3.51 Eye-Hand Coordination
    - 3.52 Eye-Foot Coordination

APPENDIX B

PSYCHOMOTOR DOMAIN

3.20 VISUAL DISCRIMINATION

3.21 Visual acuty

3.22 Visual tracking

3.23 Visual memory

3.24 Figure-ground differentiation

3.25 Perceptual consistency

3.30 AUDITORY DISCRIMINATION

3.31 Auditory acuty

3.32 Auditory tracking

3.33 Auditory memory

3.40 TACTILE DISCRIMINATION

3.50 COORDINATED ABILITIES

3.51 Eye hand coordination

3.52 Eye foot coordination

4.00 PHYSICAL DEVELOPMENT

4.10 ENDURANCE

4.11 Muscular Endurance

4.12 Cardio/Vascular Endurance

4.20 STRENGTH

4.30 FLEXIBILITY

4.40 AGILITY

4.41 Change Direction

4.42 Stops and Starts

4.43 Reaction-Response Time

4.44 Dexterity

5.00 SKILLED MOVEMENT

5.10 SIMPLE ADAPTIVE SKILL

5.20 COMPOUND ADAPTIVE SKILL

5.30 COMPLEX ADAPTIVE SKILL

APPENDIX C

STUDENTS' LEARNING CONTRACT

LEARNING CONTRACT AND EVALUATION REPORT

STUDENT_____ I.D.#_____ CYCLE_____

GOAL_____ FACULTY FACILITATOR_____

BORICUA COLLEGE and the student agree that for the duration of the above cycle, the student and appointed Facilitator will together undertake to fulfill the requirements of the following educational program as indicated on this section of the contract and according to the criteria herein described.

The Student's Educational Program

I.	Individualized Instruction Course	_____	0 - 4
II.	Colloquium Course	_____	0 - 3
III.	Experiential Studies Course (Perceptual Development, Physical Development, Skilled Movement, Field Analysis or Practicum)	_____	0 - 3
IV.	Theoretical Studies Course	_____	0 - 3
V.	Cultural Studies Course	_____	0 - 3
	TOTAL CREDITS	_____	0 - 16

The Faculty Facilitator's Expectations

Through regular attendance in Individualized Instruction the student should:

1) by way of verbal discussion of the intellectual skills, produce written responses to the instructional modules.
2) complete a set of instructional modules
3) use the Individualized Instruction as the focal point of the entire educational program, and as such, discuss other areas of the program and relate them to the discussion of specific intellectual skills.
4) after each Colloquium and Experiential Studies, submit written logs manifesting the affective and motoric skills, with analyses of both the process and subject of the sessions.

Other criteria and expectations are described below and in the subsequent forms.

5) _____

6) _____

7) _____

The Student's Expectations

1) _____

2) _____

3) _____

4) _____

Faculty's Signature _____ Student's Signature _____ Date _____

APPENDIX D

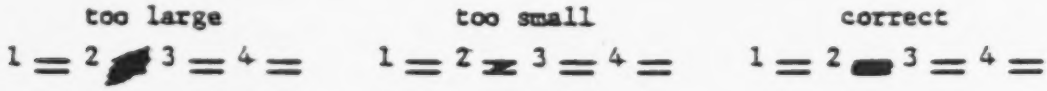
THE EISNER ART INFORMATION INVENTORY

THE EISNER ART INFORMATION INVENTORY

The inventory is designed to find out what you know about the field of art. Some questions you might find very easy, others may be more difficult. If you come to a question that you cannot answer, you may guess at what you think might be the correct answer.

Fill out the top section of your answer sheet with the information asked for. Leave the section called "identification number" blank for now.

Since your answer sheet will be scored by machine, it is very important that you fill in the blanks carefully. Ordinary pencils with soft lead will do. Below are examples of correct and incorrect ways to fill in these blanks.



It is also important that you keep your place on the answer sheet. Make sure that each time you make your mark in the row that it is numbered the same as the question.

It is also important that you blacken in only one space for each question. If you change your mind about an answer, erase your first mark as completely as you can before you make another mark.

* * *

Look at the upper right hand corner of your answer sheet and you will find the words, "identification number." On the line next to these words indicate the number of semesters (not courses) you have taken art in high school and in college. Art courses mean art history, art appreciation, art studio or art education. If you had two semesters of art in high school, write "2" on the answer sheet. If you had one semester of art in high school and four semesters or quarters of art in college, you would write "5" on your answer sheet.

Try to do your best work.

Wait for the signal from your teacher before you begin.

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1. In a painting texture has to do with
   a. the color of the paint used.
   b. lightness-darkness.
   c. pastel paint.
   d. the surface of the material.
   e. the type of media that are used.

2. Cool colors are
   a. blue, yellow, orange.
   b. red, yellow, orange.
   c. blue, green, gray.
   d. Blue, green, red.
   e. green, blue, orange.

3. Primary colors are
   a. red, orange, blue.
   b. yellow, blue, red.
   c. red, yellow, green.
   d. green, blue, purple.
   e. green, purple, orange.

4. Secondary colors are
   a. red, yellow, blue.
   b. red, green.
   c. blue, green, orange.
   d. purple, brown.
   e. green, orange, purple.

5. Hue refers to
   a. lightness-darkness.
   b. brightness-dullness.
   c. cool colors.
   d. value.
   e. color.

6. Value refers to
   a. brightness-dullness of color.
   b. hue.
   c. intensity of color.
   d. lightness-darkness of color.
   e. coolness of color.

7. Symmetry refers to
   a. a characteristic of paint.
   b. the organization of visual elements.
   c. the type of paint used by the artist.
   d. the type of colors used by the artist
   e. the way texture is created.

8. Volume refers to
   a. a flat plane.
   b. a type of color.
   c. a style of painting.
   d. an illusion of solidity.
   e. an oval painting.

9. Abstract art is
   a. a style of art.
   b. a major art collection.
   c. a way of displaying paintings.
   d. a style of paint texture.
   e. an important period during the Renaissance.

10. Opaque refers to
    a. colors which are bright.
    b. colors which are dull.
    c. colors which are transparent.
    d. colors which are not transparent.
    e. colors of low intensity.

11. Perspective refers to
    a. lightness-darkness.
    b. the color of objects.
    c. line drawing.
    d. two dimensions.
    e. the illusion of depth.

12. Composition refers to
    a. the arrangement of all the elements in an art work.
    b. the color of an art work.
    c. the tools the artist uses.
    d. the medium of an art work.
    e. the material used to frame the painting.

13. Foreground refers to
    a. a type of grounding used in paint.
    b. a type of painting method used by artists.
    c. an area in a painting.
    d. a style of landscape painting.
    e. a type of art media.

14. Balance in a painting refers to
    a. an arrangement among elements.
    b. an impressionist's arrangement of color.
    c. the subject matter of a work of art.
    d. rectangles and ovals.
    e. circles and triangles.

15. Contour refers to
    a. the quality of texture used.
    b. the illusion of movement in a painting.
    c. a style of architecture.
    d. the edge of a form or shape.
    e. an art process similar to lithography

16. An art medium is
    a. the material with which the artist works.
    b. the period in which the work was done.
    c. the style of painting the artist uses
    d. the tool the artist uses.
    e. the way a painting is organized on the canvas.

17. The area of graphics includes
    a. painting, etching, sculpture.
    b. etching, lithography, engraving.
    c. water color, pastel, oil.
    d. woodcut, pastel, tempera.
    e. architecture, sculpture, pottery.

18. Mobiles are
   a. marble statues.
   b. a type of pottery.
   c. sculptures with moving parts.
   d. papier mache sculpture.
   e. surrealist paintings that move throug.. space.

19. A collage is
   a. a type of abstract sculpture.
   b. an architect's plan.
   c. a silk screen print.
   d. a group of 2 or 3-dimensional objects applied to a surface.
   e. a large collection of art objects.

20. A pallet is used to
   a. carve with.
   b. paint on.
   c. put a canvas on.
   d. make pottery.
   e. mix paint on.

21. A bas relief is
   a. a type of lounge found in large art museums.
   b. a type of building.
   c. a Byzantine church.
   d. a type of sculpture in which the figures are raised slightly from the background.
   e. a type of architecture in which steel and glass play an important part.

22. Architects design
   a. sculpture.
   b. buildings.
   c. pottery.
   d. furniture.
   e. cloth.

23. An example of a 3-dimensional object is
   a. a painting.
   b. a sculpture.
   c. a lithograph.
   d. a drawing.
   e. an etching.

24. A pallet knife is most often used to
   a. apply paint.
   b. carve wood.
   c. chise.. stone.
   d. decorate pottery.
   e. cut wire.

25. A mural painting that requires wet plaster for its surface is called a
   a. muricast.
   b. fresco.
   c. relief.
   d. lime plaster.
   e. siraglia.

26. Which of the following is not a medium used in the visual arts?
    a. chalk.
    b. rectangles.
    c. oils.
    d. clay.
    e. stone.

27. Oil paints are differentiated from tempera colors by
    a. the kinds of pictures one can paint with them.
    b. the base used in the paint.
    c. the brush strokes which one can see in the finished work.
    d. the variety of colors one may use.
    e. the size of the picture one can paint with them.

28. The medium called "pastels" is
    a. pale washed out water colors.
    b. light colored oil colors.
    c. a way of applying chalks.
    d. colored chalks.
    e. technique which gives a light airy quality to paintings.

29. A mosaic is
    a. a type of sculpture.
    b. an arrangement of small stones, pieces of colored paper or colored glass.
    c. an arrangement of highly glazed water colors.
    d. an important tool in the application of clay to an armature.
    e. a style of architecture and design.

30. A lithograph is
    a. a type of sculpture.
    b. a type of painting.
    c. a type of building.
    d. a type of mobile.
    e. a type of print.

31. Frank Lloyd Wright was
    a. a potter.
    b. an architect.
    c. a sculptor.
    d. a water colorist
    e. an oil painter.

32. Jackson Pollock is
    a. an abstract painter.
    b. a cubist sculptor.
    c. a potter.
    d. a popular realistic painter.
    e. an architect.

33. Designing architecture is the primary work of
    a. Picasso.
    b. Rouault.
    c. Sullivan.
    d. Mondrian.
    e. Klee.

34. Making sculpture was the primary work of
    a. Raphael.
    b. Modigliani.
    c. Toulouse-Lautrec.
    d. El Greco.
    e. Brancusi.

35. Collages were made by
    a. Braque.
    b. Titian.
    c. Frank Lloyd Wright.
    d. Raphael.
    e. Ingres.

36. Mobiles are most closely associated with
    a. Jean Arp
    b. Bruegel.
    c. Titian.
    d. Klee.
    e. Calder.

37. Ballerinas are frequently found in the work of
    a. Degas.
    b. Mondrian.
    c. Calder.
    d. El Greco.
    e. Rembrandt.

38. Vermeer worked mostly in
    a. pastel.
    b. oil.
    c. silk screen.
    d. stone.
    e. woodcut.

39. Michelangelo did numerous works in
    a. lithography.
    b. woodcut.
    c. mobiles.
    d. marble.
    e. pastel.

40. Degas is noted for his work in
    a. steel.
    b. wood.
    c. pastel.
    d. marble.
    e. water color.

41. Giotto worked in
    a. tempera.
    b. stone.
    c. marble.
    d. wood.
    e. pastel.

42. Which of these men was a famous painter?
    a. Brahms.
    b. Byron.
    c. Renoir.
    d. Handel.
    e. Frost.

43. The ceiling of the Sistine Chapel was painted by
    a. Leonardo da Vinci.
    b. Raphael.
    c. Michelangelo.
    d. Van Loon.
    e. the Florentine Monks.

44. Renoir was
    a. a French musician.
    b. a French impressionist painter.
    c. a close friend of da Vinci.
    d. the artist who is famous for his paintings of ballerinas.
    e. a French sculptor of the 18th century

45. Rembrandt is associated with
    a. Italy.
    b. France.
    c. Germany.
    d. Holland.
    e. Spain.

46. Which of the following was most noted for his woodcuts?
    a. Henri Matisse.
    b. Giotto.
    c. Albrecht Grunewald.
    d. Albrecht Durer.
    e. Peter Paul Rubens.

47. Order the following periods from earliest to most recent: (1) cubism, (2) impressionism, (3) classicism.
    a. 3, 2, 1.
    b. 1, 2, 3.
    c. 1, 3, 2.
    d. 3, 1, 2.
    e. 2, 3, 1.

48. Romanesque was
    a. a French painter.
    b. a French sculptor.
    c. the name of a cathedral in France.
    d. a style of architecture.
    e. a Roman architect.

49. Only one of the following could be called a modern artist. Which one?
   a. Giotto.
   b. Chardin.
   c. Braque.
   d. Bosch.
   e. Reynolds.

50. Michelangelo is associated with
   a. the cubists.
   b. impressionism.
   c. realism.
   d. surrealims.
   e. the Renaissance.

51. Picasso is associated with
   a. the Baroque period.
   b. the Rococo period.
   c. the Gothic period.
   d. cubism.
   e. impressionism.

52. Seurat is associated with
   a. the Baroque period.
   b. the Bauhaus.
   c. impressionism.
   d. the Fauves.
   e. surrealism.

53. Dali is associated with
   a. cubism.
   b. the Bauhaus.
   c. impressionism.
   d. sculpture.
   e. surrealism.

54. Gothic art was made in the
   a. 19th and 20th centuries.
   b. 16th through the 18th centuries.
   c. 12th through the 15th centuries.
   d. 18th and 19th centuries.
   e. 2nd through 5th centuries.

55. Picasso and Matisse worked in the
   a. 18th century.
   b. 20th century.
   c. 17th century.
   d. pre-Gothic period.
   e. late Gothic period.

56. Which of the following is living and painting today?
   a. Da Vinci
   b. Van Gogh
   c. Richard Estes
   d. George Braque
   e. Edgar Degas

57. Which art period came before the other four periods listed?

a. Greek classical.
b. Rococo.
c. Neo-classical.
d. Renaissance.
e. Baroque.

58. The impressionists were

a. a group of art critics.
b. a group of architects.
c. a group of sculptors.
d. a group of art collectors.
e. a group of painters.

59. The surrealists were

a. a group of painters.
b. a group of architects.
c. a group of fabric designers.
d. a group of art collectors.
e. a group of museum owners.

60. The Renaissance was

a. a type of painting method.
b. a type of canvas.
c. a group of men.
d. a period in history.
e. an organization of collectors.